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In the antiphon itself, the clause 'quæ ex ore altissimi prodiisti' is based on *Ecclus.* 24. 5: 'Ego ex ore altissimi prodii, primogenita ante omnem creaturam.' The curious fact is that Cynewulf apparently uses not the part which appears in the antiphon but the last four words of the verse. His lines are as follows (348–354):

Ēalā þū hālga heofona Dryhten,
þū mid Fæder þinne gefyrn wǣre
efenwesende in þām æþelan hām.
Næs ǣnig þā gīet engel geworden,
nē þæs miclan mægenþrymmes nān
ðe in roderum ūp rīce biwitigaþ,
þēodnes þrȳðgestealdond his þegnunga,—

Here it seems probable that Cynewulf has seized on the words 'primogenita ante omnem creaturam' and used them as a basis for poetic comment on his favorite doctrine of the eternal co-existence of the Son with the Father 'in that noble abode, ere yet any angel was created nor any of the heavenly host.' It is quite in keeping with Cynewulf's method that he should thus depart from the content of the antiphon to follow up a theme in which he was especially interested.

Lines 355–6

þā þū ǣrest wǣre mid þone ēcan Frēan
sylf settende þās sīdan gesceaft,
brāde brytengrundas—

are perhaps a reminiscence of the 'fortiter suaviterque disponens omnia' of the antiphon, though the resemblance here is more remote.

Now it is necessary to dispose of lines 372–4:

Cym nū, hæleþa Cyning;
ne lata tō lange. Ūs is lissa þearf,—
þæt þū ūs āhredde.

This passage resembles, as has already been mentioned, the 'veni ad liberandum nos, jam noli tardare,' which is the petition in *O Radix*. But at the head of the list of the Greater Antiphons in the Sarum Use (and hence immediately preceding *O Sapientia*, the first of the group), appears this versicle and response:

> Festina, ne tardaveris, Domine: et libera populum tuum. Veni, Domine, et noli tardare: relaxa facinora plebi tuæ.

This versicle, the gloss states, is always sung before the antiphon (ad initium hujus antiphonæ). The association in Cynewulf's mind of the versicle with *O Sapientia* is thus natural and almost inevitable; and the similarity between his words and the words of the versicle is quite evident.

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CUMBERLAND'S EDITION OF CHAUCER.

To the Editors of Mod. Lang. Notes.

SIRS:—In *Chaucer, a Bibliographical Manual*, Miss Eleanor P. Hammond describes an edition of Chaucer published by John Cumberland. A copy of this edition in the Yale University Library corresponds in every detail to that described by Miss Hammond. She dates the edition prior to Singer's edition of 1822; but a footnote on page 18 of the first volume of Cumberland's edition is as follows: "See Bowring's translations of German epigrams—*London Magazine*, 1824." The date of this edition must therefore be after 1824 instead of before 1822. In 1826, when he began to publish the *British Theatre*, Cumberland was at 19 Ludgate Hill, and remained there until August 1, 1828, when he moved to 2 Cumberland Terrace. In March, 1829, he was at 6 Brecknock Place, where he stayed until March 1, 1831, when he again moved to 2 Cumberland Terrace, and remained there. The edition of Chaucer must have been issued either between August 1, 1828 and March, 1829, or after 1831, unless we can surmise that between 1824–26 he was at 2 Cumberland Terrace, and already engaged in publishing.

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HAMLET.

To the Editors of Mod. Lang. Notes.

SIRS:—Your February number (p. 41) contains a perfectly valid criticism of a note in the Porter and Clarke edition of *Hamlet* explaining the line,

> "A little more than kin, and less than kind."

The critic's own explanation, however, leaves much to be desired. The context itself would seem to be sufficient to make the meaning clear.